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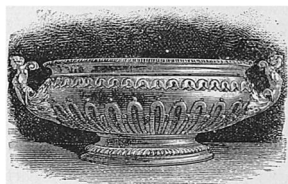
QUEEN ANNE SILVER.

THE English do not restrict their use of the popular term Queen Anne plate exclusively to silver articles made between 1702 and 1714, that is, during the twelve years of the reign of the daughter of James II.; they apply the same term to all articles produced in their goldsmiths' shops during the first half of the eighteenth century. This epoch, assuredly one of the most important in the history of English decorative art, may be subdivided into five periods, the first of which corresponds with the latter part of the reign of Louis XIV., and properly constitutes that which is known as pure Queen Anne. The ornamentation in vogue at that period was characterized by massive simplicity and engraving in relief, confined almost entirely to hair-lines. This was really only a continuation of the fashion prevailing under William III. which succeeded the style known as the acanthus craze, so general under the last two Stuarts and during the second quarter of the reign of Louis XIV.

The so-called Queen Anne period, like the one which immediately preceded it, has the characteristic mark of solidity and absence of ostentation; its products are devoid of redundant ornamentation. It is represented by the Monteith punch-bowls,—figuring in the treasuries of various London corporations,—by large fountains and wine-caves, which are a part of the Lord Chesterfield collection, electro-plate

copies of which are to be seen in the South Kensington Museum, and also by helmet-shaped buckets and two-handled cups, engraved in hair-lines. The style which followed this corresponds with that under the Regency, so much admired by French collectors. The pieces are simple in shape, with deep chasing, and reflect light and shade in the most exquisite manner, or they are slightly flaring, with medallions of busts and heads in high relief, or sometimes they are wrought in open-work patterns. This style, which obtained in France between 1715 and 1755, was supreme in England under George I. and during the first ten years of the reign of George II. The candelabra with square base, smooth, flat mouldings, and short side-pieces, and the plain, melon-shaped kettles still to be seen in many English families, belong to this period. English work of this date is distinguished from French work of almost precisely the same period by its simple elegance. Henceforward, the divergence between the goldsmiths' art in France and England is still greater. France became infatuated with rococo models, so much affected by the court of Louis XV., and still more enthusiastically admired by the court of Frederic Augustus, Elector of Saxony. English goldsmiths did not escape this influence, but contented themselves with employing the rococo style only upon articles to which it was adapted. While French artists transformed every-day articles

into shell-fish, shells, fishes, vegetables, tree-trunks, ribbon-bows, and still more strange conceits, English artists confined the rococo style to buckets and antique



SILVER PUNCH-BOWL, QUEEN ANNE STYLE.

cups with two handles. Some of their works, however, are so similar to the French that it is difficult to distinguish them apart. Paul Lamerie, the celebrated goldsmith, who died in 1715, left some massive silver milk-pitchers, which differ very slightly from French models of the same date. The works most frequently and closely copied by the English are those dating from the close of the reign of Louis XV. They were at that period completely dominated by French taste, and toward 1770 models with spiral fluting and chased edges of fruits and flowers, either beaten or in raised design, were to be seen as often in London as in Paris. The works of the two countries differed more widely in execution than in design. Upon the accession of Louis XVI. ideas sustained a complete transformation, and styles became elegant and graceful. This was largely due to the discovery of metal articles in the ruins of Pompeii, about the close of the reign of Louis XV. Roman models had only to appear to cast all creations of the preceding reign into the shade. This return to the antique held complete sway in England

until the period of the French Revolution.

Wedgwood introduced the antique decorations into the domain of china, and goldsmiths followed his example. Many aristocratic London houses still retain evidences of this revival in their interior decoration. The ceilings and fireplaces by the Adam brothers, noted decorators of their day, whose fame has never been surpassed, exemplify the prevailing taste toward the close of the eighteenth century. It was at that period that Flaxman designed for the goldsmiths Rundell and Bridge, and for his particular friend, Josiah Wedgwood. Spiral fluting and chased edges, in such high favor under George III., were upon everything, including tea-urns, cups, edges of tables, and consoles. Oval was the only shape; no other form was shown in



SILVER CUP WITH COVER, QUEEN ANNE STYLE.

trays, salt-cellars, coffee-pots, or, in fact, in any object in use. Collections of this date naturally lack interest through uniformity.

Since 1700 the population of England has more than trebled, and the manufacture of plate and the number of



SILVER TEA-CADDY, QUEEN ANNE STYLE.

purchasers have, as a matter of course, increased in the same proportion. Early in the last century only members of the aristocracy used silver-ware. It was not until the time of George II., and even later, that it was used upon the tables of the lesser nobility and of rich commoners. This inspires the belief that hundreds, nay, thousands, of Queen Anne forks, which have passed from the dealers' shops into the cases of collectors, have no more claim to authenticity than that derived from the tale of the vender or the credulity of the purchaser. It is far easier to find old silver teaspoons in England than to unearth old forks of the same material, and it may be observed that Queen Anne spoons are extremely rare. The reason for this is that they were not sufficiently durable for cooking use, having flat, thin handles finished with a claw-foot. Under George I. and George II. the use of silver

dishes, forks, and spoons became more general. Forks were given four instead of three tines, and spoons between 1715 and 1720 became Hanoverian in style, replacing the claw-foot and flat handle with a rat-tail handle. Fifty years later, about 1780, this style was abandoned, and spoon handles are now nothing more than a stem bearing a close resemblance in shape to a violin.

Passing to larger articles, we find the same extreme taste for simplicity which marks the works of the early part of the eighteenth century, when plain grounds predominated. Toward the middle of the century chasing was employed upon the lower parts of vases, as illustrated in the well-known cup by Paul Lamerie, belonging to the collection of the Goldsmiths' Association. Another cup of the same period is from the hand of one Lukin, who was either contemporary with Lamerie or preceded



SILVER CANDELABRUM, QUEEN ANNE STYLE.

him by a few years. This piece, exceptionally rare as to workmanship, was sold five or six years ago for a large

amount of money to Messrs. Christie & Mansan. Each line of engraving is terminated by a medallion, upon which is a head or profile of a face, chased in high relief. Goblets and bowls with spiral fluting and two thin handles, made between 1700 and 1715, are eagerly sought, and the few found at sales command very high prices. Vessels or drinking-cups of this period, called tankards, are not so large as the eighteenth-century designs, and the covers are usually raised or convex, instead of being flat. Recent decorations are supremely ill suited to these articles, as, with a view to making them appropriate awards to cattle-raisers at agricultural fairs, they have often been decorated with pastoral or allegorical scenes.

Collectors of Queen Anne silver seek old teapots in vain. None now remain; but tea-caddies in pairs, sheathed in shagreen cases, of the time of George II., are still quite common. Some are ornamented with finely-executed scallops. Queen Anne coffee-pots and chocolate-pitchers are large vessels, sometimes pointed or conical in shape, then again octagonal or quite round, with covers resembling caps in different shapes. Candelabra are of three different designs. The first are plain with rolling edges; these were succeeded by chased candelabra in Louis XV. style, smaller than those now made. They belong to the period between 1745 and 1750, and were followed by the Corinthian col-

umns of the early part of the reign of George III., which in turn were succeeded, during the last half of the eighteenth century, by the candelabra manufactured in great numbers after 1773 at Sheffield. Trays with chased edges and low feet, and having sometimes rounded corners, were made during the reign of George II. Some had open-work designs and deep half-moon indentations all around the border. The stamp used upon silver



SILVER CHOCOLATE-POT, QUEEN ANNE STYLE.

until 1720 was a seated woman's figure, representing Britannia with the lion's head effaced. Until 1715 the letters accompanying this mark were in the so-called chancellor's style. Since 1720 English silver of the same grade as the French court silver has been stamped with a lion passant and a crowned leopard's head. C.